

Mr. C. A. Brown


ARTISTS FILE



STORM SWEEPING THE HUDSON · *Etching* · 1933

# HARRY WICKEY AND HIS WORK

THE WEYHE GALLERY - 1938  
NEW YORK CITY



Digitized by the Internet Archive  
in 2012 with funding from  
Metropolitan New York Library Council - METRO

<http://archive.org/details/harrywic00wick>



OLD WRESTLER : *Bronze* : 1938

## WHAT ARTISTS THINK OF HARRY WICKEY'S WORK

My admiration for Harry Wickey personally is so great that I find myself often confusing this with the tremendous things he has accomplished in his art. One instance is his accomplishment in the field of landscape etching. In my collection are several of the Hudson River scenes. In these it is a never ending pleasure to observe how skillfully the artist has handled the great masses of rock, how accomplished is the contrast brought forth between these massive forms and the delicate foliage of trees and ferns—and all this in a logical envelope of light and atmosphere.

The forms are carried to a finish. There is no Whistler-like skipping of details with a hazy and "art" line, nor has he stooped to the modern practice by making use of so-called "great powerful forms" which in many cases are as hollow as barns, and partake of the simplicity and strength of theatrical back drops.

In these landscapes you see the accomplishment of an honest and truthful approach to nature. Many artists at present feel a sense of guilt if they portray in their work the reality of nature, and feel happy before their critics only if they display some current mannerism or popular social ideology.

In Wickey's landscapes you see the devotion and reality that moved Ruysdael, Constable, Courbert, Winslow Homer. This devotion to the verities of nature appears in Wickey's drawings and sculptures of both man and beast. His works confirm, in my mind, my faith in the ever-changing and dramatic realities of our world, and they point out to me as an artist the one and everlasting source of inspiration for the imagination—nature.

*John Steuart Curry.*

Harry Wickey is surely one of our few first rate etchers. He tries to make an etching an etching and not a Whistlerism. Seeing his things a dozen years ago made me thirst for the medium, hence I did not hesitate long in taking up the needle.

*Reginald Marsh.*

Harry Wickey is an American artist, and in the true sense, which is to say in the native sense. His feet are on the ground we call

our land. His art is rugged yet at the same time sensitive; his forms are large and they move with dynamic energy.

Wickey first became known as an etcher, finding the subjects for some of his most forceful plates along the banks of the Hudson River near Cornwall. These are richly imbued with subjective warmth. On the physical side they are weighty and thorough in structure.

While on a visit to his native Ohio, Wickey made scores of spirited drawings mainly of farm animals. Some of these found further expression in lithography. His enthusiasm for this subject matter and his intense concentration on its artistic significance led to a new development of creative effort. He produced a group of bronzes, small in size but of massive design and authentic characterization.

In each of these modes Wickey has defined his integrity as an artist.

*Kenneth Hayes Miller.*

In my opinion the sculpture of Harry Wickey is not only intensely felt, with utter honesty and magnificently realized but in these times when there is so much affectation, so much disguised mediocrity, the work has a purity that sets a very high standard.

*Jerome Myers.*

I regard Harry Wickey as one of the few truly American artists of the first rank—if that means anything, and I think it does in a day when “regionalism” has run so much to barns, bones, and misery generally. He is so obviously a part of his subject; inseparable in fact, with no taint of “modernism,” “romanticism,” or “classicism” (I quote ‘em all). I think he is at his best in the farm yard. As a friend of mine says of himself “He’s to the manure born.”

*Boardman Robinson.*

To me the outstanding qualities in Harry Wickey’s work are integrity and honesty—he is moved by a creative impulse that proceeds from a response to life, rather than a desire to produce a “Work of Art.” This impulse prevents his being an *unrealist*, and the domination of mental perception holds him above being a realist.

His etchings, drawings and sculpture have placed him among the most vitally important of American artists.

*John Sloan.*





WALKING BOAR · *Bronze* · 1938

## BIOGRAPHICAL NOTE

By CARL ZIGROSSER

Harry Wickey, one of the finest and truest artists of our time, was born in 1892 in Stryker, a small town in the northwestern part of Ohio. His career, both in his background and in his aspirations, is so characteristically American that he might well be called the typical American artist. He is robust, vigorous, enthusiastic, resourceful; he is at once boastful and modest; he is intensely individualistic, somewhat of a lone wolf; he believes in getting things done and doing them to the best of his ability—all typical American qualities.

He lived in Stryker till he was eighteen. His background was rugged and vigorous. "My grandparents," he once wrote, "on both my father's and mother's sides were pioneers in that part of the state, and cleared farms for themselves. It was the custom in those days to put the children to work early, and both my father and mother shared in the farm work when they were very young. This tradition was very much in vogue when I was a boy and it was especially true in our family. I have been told by friends in Stryker that I started earning my living as soon as I was able to walk. This

is of course an exaggeration, but the spirit of it is true. At the age of nine I inherited the agency for a laundry from my elder brother who had run it into bankruptcy. My father furnished me with the capital to square all accounts and put me into business. I gathered laundry all over our little town, and as people liked me, I was well on the way to success when a friend introduced me to a delicious confection in the form of a cream puff. I was on that very day introduced to a bankruptcy which took place about six months later. One morning with assets at zero and liabilities at eight dollars, my father came into my bedroom, and after delivering a short but blistering lecture, removed me from the agency and sold it to a friend of mine. This friend had travelled with me in my hey-day, and as his appetites were similar to mine, he reached his Waterloo much quicker than I had."

"Having shown my father that I had no business ability, I was advised to try a hoe, and my next job was in the sugar beet fields thinning and topping the beets. This job was a tough assignment because my fellow workers in the fields were imported from Bohemia for that very purpose, and I had to hold up my end. I stuck it out for the entire season, getting up at four in the morning and working till sundown. By the next summer I had graduated to a road building job which I held for two years. During the winter months while I was going to school, I delivered groceries for a general store and used up a great deal of wrapping paper making drawings. In the evenings I counted eggs in the back room, and during rest periods refreshed myself with three or four bananas that I rolled around in the brown sugar bin to make them tasty. During these efforts at economic independence I found time to play ball and go swimming in the summer and get in skating in the winter."

"Such was my routine until I completed school. At the age of eighteen I knew that I liked to draw better than anything else. Therefore I decided to go to art school in Detroit. My uncle had a good job with the L. S. and M. S. Railroad in Detroit and promised me work in the yards if I cared to take it. I accepted his offer and started working as a car checker in the yards. I had the night shift and worked from 6 P.M. to 6 A.M. for \$45.00 per month. I held this job about a year, and would have held it longer but I stumbled over a dead man lying by the tracks one dismal rainy night and quit the next day. My next job was for a seed company making boxes. I hammered the nails in so energetically and whistled so loudly while I was doing it, that the office force across the street was disturbed and my services dispensed with."

"Immediately upon my arrival in Detroit in 1911 I entered art school and studied half days. I wanted to become an illustrator. John P. Wicker, owner of the school, tolerated my ideas on this subject but gave very little encouragement. The walls of the school were covered with reproductions of Daumiers, Rembrandts, and Millets, and these looked like illustrations to me, so I couldn't understand his objection to illustrators. I became dissatisfied, and decided to go to Chicago. Once there, I signed up as a student guard on the Elevated and as a student at the Art Institute. Chicago was a thrilling city, but the Art Institute in those days was not. They insisted that I draw from casts and I was firm that I wouldn't. A wise registrar finally admitted me to a life class. My first morning in this class was an unpleasant one. In Detroit we were shown the model and told to get something down and see to it that the product was alive. In this art class they were spending too much time taking measurements and sharpening their charcoals. I felt I had been stung, but decided I would give them a show before I got out: so I swung in on a drawing and told all the boys to watch how a real drawing was made. There was little effect from this demonstration until the next day when the instructor arrived. He looked at everyone's work



STALLION AND MARE · Lithograph · 1936



but mine. I left the class for good and pitched my studio in Hinky Dink's Saloon on South Clark Street. I spent most of my time in this section of Chicago and made hundreds of drawings of my surroundings as well as illustrations, for my own amusement, of stories by Dickens, Poe, Hawthorne, and O. Henry. I remained in Chicago for almost two years and finally had enough money saved to make the trip to New York City. New York was my goal from the time I left home, and I finally made it in 1914."

"When I reached New York City I got a job as a platform guard at Union Square subway station. I wanted to find a place to study where I could work in my own way, so I wrote to George Bellows asking his advice. He told me of the Ferrer Modern School and I went there with a portfolio loaded with my work. Henri was there that first evening and I showed him what I had been doing. He looked them over very carefully and laid about a dozen aside. I was very much thrilled when he pointed to this group and said, 'I would be very proud if I were the author of that work.' I didn't quite believe the statement but received a great deal of encouragement from it never-the-less. After six months at the Ferrer School I could not pay the tuition and looked for a place where I could work free of charge. I found this at the New York School of Industrial Art. Arthur S. Covey was the instructor in the class I entered. He gave me much encouragement and after I had been with him for a few months I was introduced to Harvey Dunn. Dunn was and is a personality, and I liked his vitality. He liked my work and told me I could study with him free of charge. I was interested in getting work for magazines and was willing to make concessions and within a short while I received work from the Saturday Evening Post."

In 1917 The United States entered the World War and Wickey was called in the second draft. He spent eighteen months in the service, thirteen of which were overseas. He tells many interesting stories about his experiences: how, for example, the young rookie, out of his farm experience and passionate love for animals, broke army regulations and gave pungent advice to a lieutenant who was ordering an inexperienced man to handle a spirited horse at some risk of life and limb. The result of this encounter was that Wickey was made a sergeant and sent out in France to gather horses for the artillery brigade. During his stay in the army, moreover, he did a great deal of drawing and thinking, and came to the conclusion that he was temperamentally unsuited for the kind of illustration then



IRON PUDDLERS · Drawing · 1927

in vogue, and determined never to try it again. "When I was discharged from the service," he said, "I found myself without money, job, or prospect of any. Eventually I did one set of illustrations for a prize fight story. I took them out to Dunn for his opinion. He didn't think they would like them, but he felt they were the best set of pictures of the subject that had ever appeared in this country. I sent the work in, and received a telegram several days later stating that they had accepted the work but it was not up to their standard. This was the finish of any further ambitions in that direction. Faced with the need of making a living I began teaching and doing any odd jobs that came to hand. It was not long before my class began to grow and within a couple of years brought in a living. Teaching was to be my means of a livelihood from 1919 to 1933."

"In 1920 I became interested in etching. Knowing little of the use of acids, my first efforts were in drypoint with an occasional try at the bitten plate. I was very much interested and made a number of plates with portraits, landscapes, or figures as subjects. This was the most trying period of my experiences as an artist, for a number of those who had admired my work and thought I had possibilities when I was illustrating, gave up all hope for me at this time. A young artist, who later became my wife, was painting in an adjoining

studio, and had seen work by me preceeding my Saturday Evening Post days. Under her encouragement and that of another friend or two, I worked with some hope and a great deal of anxiety. During this period, 1919 to 1922, I produced a number of dry-points among which were three of New York City life that the Metropolitan Museum bought. The work of this period was conceived in strong arabesques of black and white, and was full of spirit and very effective."

"Although I felt I had hit upon something vital and my own, there was a demand within myself for something more three-dimensional in character. From 1922 I worked in this direction and the



THE JUNGLE · Etching · 1927

work was so theoretical in nature that it was half me and half something else. During 1927 I finished a plate of a street full of children just after school had been dismissed. This I called "The Jungle," and when it was exhibited I received considerable applause from artists whose opinions I greatly respected. Following this I made a number of etchings of bathers and wrestlers that were similar in treatment to "The Jungle."

"In 1929 I moved to Cornwall Landing, N. Y., and was thrilled by the country along the Hudson River. For three or four years I did little else but study the rocks and mountains, and produced a



series of plates of this subject matter. In a number of these etchings the black and white arabesque is again in evidence, but this is coupled with form that is sculptural."

"In 1935 the constant use of acid began to bother my eyes and I was forced to abandon etching as a medium. I made a trip to my home in Ohio in that year, and during a three months' visit made a great number of drawings and some water colors. I went there again the next summer and the material I brought back with me found a fuller expression in lithography and sculpture. It was in 1937 that I began devoting a great part of my time to sculpture, and am now so interested in this medium that I hope to continue with it for some time to come."

This is the story of Harry Wickey more or less in his own words. As to his artistic aims and manner of working he has had this to say. "I wish to convey a full sense of the actual to those looking at my work. By actual I mean that each object, in its individual color, texture, weight, volume, and movement, is so related and inter-related with every other object that it functions vitally within the given space. These entities and qualities must be unified by the spirit of life. No two people see and feel things in exactly the same way, but there is no such great difference as some would have us believe. The great majority of us can differentiate between an apple and a pear, and I wish to express objects in such a way that anyone will be able to recognize them. My work is the result of feeling, observation, and thinking, and I cannot dispense with any one of these qualities without serious loss to my work. I generally work from memory: once I have received an impression from life I begin working on the main relationships of the objects to be contained within my space. After this relationship has been established I gain as thorough a knowledge as possible of the individual objects I am concerned with. When I feel I have a firm grasp of the composition and the form of the objects, I work very freely, and rarely, if ever, refer to the preparatory studies."

Harry Wickey has often been called an artist's artist. It is true that a number of the best artists of the country have expressed their admiration of his work in the most discerning and enthusiastic terms. They, who are themselves masters, know to what extent Wickey has achieved mastery. But the outstanding quality of his work is its vitality and sense of life. With truth and integrity, with passion and intensity, he has interpreted nature and man. In his life as in his work he is a real American artist.





SULTRY AUGUST AFTERNOON · Lithograph · 1936

## COMMENTS BY CRITICS

*Elizabeth L. Cary, New York Times, 1927.*

"Harry Wickey seems to have entered into a new style, one oddly compounded of actual life and the life of the theatre. What is most important is that life in either sense is abundantly present. Each subject he attacks is incorruptibly itself, seen as every man may see it, yet wearing a little look of stage set, pricking one's imagination with intimations of what may happen in that place.

"There are two versions of "Bathers," both giving the same feeling of beautifully arranged naturalness. Figures robing, climbing out of the water on to the bank, wading, drying feet, twisting up ropes of hair, stout Greek figures, sculpture of the latest periods brought down to life and swollen to the proportions of lusty middle age. A note of romance is brought in, like the sound of a horn, by one feminine Robin Hood, robust but graceful, standing by a tree

looking down at the scene of classic realism. One recalls Daumier's ironic comment on modern classicism, but where Daumier used an intentional satire to show by contradiction the beauty of the original, Mr. Wickey seems to be instinctively finding hidden in the unexaggerated modern theme the beauty of classic relations. In his "Wrestlers" the same artist shows directly and states succinctly what he sees.

*Carl Zigrosser, The Print Collector's Quarterly in 1929.*

"Harry Wickey has been preoccupied not only with telling a story but with organizing the picture into a satisfying and significant design. He has a particular aptitude for the drypoint needle, and in "Snug Harbour," "Bryant Park" and "Midsummer Night" he has produced three of the finest drypoints made in recent years. "Snug Harbor" depicts a shady nook on Riverside Drive where some sailors are enjoying themselves with their sweethearts. In "Bryant Park" the difference between the dynamic, restless attitudes of the people sprawled about on the grass, and the static, upright aspect of the buildings in the background is strikingly suggested."

*Murdock Pemberton, The New Yorker, January 4, 1930.*

The etchings of Harry Wickey are shown too seldom. His latest exhibit, held at the Civic Club, is over, but his prints can be found for the asking at any of the better shops carrying Americans.

Wickey had worked out a sort of poetic rhythm and carried it to a high degree of technical perfection. Whether the subject was sordid or sublime, it was held together by a beautiful continuity of line. An etcher of less fire and purpose might have been satisfied with this considerable achievement. Wickey, however, has spent the past two years in further striving after perfection. His most recent plates—trees, hillsides, and railroad tracks—are a revelation. We believe he has come to a more mature viewpoint, seeing that there is something more permanent in beauty than there is in the ephemera of the sociological aspects of life. There is something of Daumier in Wickey, a touch of Hogarth, an a good deal that has roots away back in the heritage of the really great etchers. He is a fine investment for you to lay by for your grandchildren, his contemporary appreciation being almost nil.



DOGS PLAYING : *Drawing* : 1936

Lloyd Goodrich, *N. Y. Times*, 1930.

"Mr. Wickey's prints are not often seen in the dealer's galleries, which is too bad, for he is one of the most original of our etchers, with a strongly marked individuality. Perhaps one reason that his work is not more frequently seen is that there is nothing ingratiating about it. He does not go in for the rather overdone refinements of the famous "etcher's line" or the elaborate cuisine with which so many practitioners of the art hide the fact that they have nothing to say.

"Mr. Wickey is a realist, who finds his subjects all around him: in the vulgar life of the city streets, in groups of exuberantly healthy people disporting themselves on the beach, in the rocky landscape of Central Park or the Hudson River country. All these subjects he etches in a style uncompromising in its downright honesty and inability to gloss over ugliness, but full of robust breadth and vigor. Although refinement is not one of his virtues, the rugged vitality of his work more than makes up for this lack."

Henry McBride, *New York Sun*, 1938.

Harry Wickey, who has gained an excellent reputation for himself as an etcher, is holding an exhibition in the Weyhe Gallery that indicates a great broadening out in his intentions and which is likely to win him additional respect with connoisseurs. The Wickey etchings for the most part have been landscapes, and the ones that are best known and most admired have had to do with unlikely scenes, such as the embankments of railway cuts etc., that have nevertheless had so much nature in them, and such skillful arrangements of telegraph poles and other accessories, that the attention is pleasantly held by them. In the new collection, which is so large that the artist is at once advertised as a "worker" he is seen to be greatly occupied with the tasks and responsibilities of farm life and in a hundred drawings and in a group of bronzes, for he is now a sculptor, too, it seems, he seriously studies the horses and pigs of the farm and records them excitedly in action or peacefully in slumber. There are also a number of studies of athletes in a gymnasium, which are likely to yield Mr. Wickey subjects for future etchings and lithographs, for athletes like the animals on the farm, are just as good "material" when resting as when most professionally engaged. The bronzes of Mr. Wickey are astonishingly good, for it is not often that an "animalizer" comes to such excellent results on first appearance.

Martha Davidson, *The Art News*, March, 1938.

Nine years ago Harry Wickey, once illustrator for various popular magazines, won the enthusiastic support of critics with his exhibition of realistic and robust scenes of current life in the city and its surroundings. Since then he has been quietly working, making careful sketches of the things he knew and liked best. With admirable earnestness he developed both his draughtsmanship and his knowledge of his subjects so that in his current exhibition at the Weyhe Gallery, the first since 1929, he is represented as an accomplished artist whose direct, honest and genuine approach to his subjects and his craft is heartily commended. The last two years have witnessed his turn to the animals he probably knew as a child on the farm in Ohio where he was born, and he has made innumerable sketches, several lithographs and a few sculptures of different species of pigs, horses and dogs. His studies of various





RAILROAD CUT NO. 3 · Etching · 1930

boars, sows and sucklings wallowing, resting, eating and playing are amusing and full of a pleasant, homespun flavor. Still as unassuming but more spirited are the drawings of mettlesome stallions and mares bucking, rearing, kicking and breaking loose from the farmers who grasp at their reins.

Wickey, utilizing a variety of media for drawing and printing, can command many different kinds of line, from the thin biting mark of the pen or needle to the broad sweep of the wash or crayon. He can draw a light impression, freely flowing, or organize his lines into a careful system that gives permanence to his pictures. A recent landscape of the Hudson, an ink wash, illustrates his ability to use black and white coloristically with vivid suggestion of light.

*Pictures on Exhibit, March, 1938.*

A lapse of nine years reveals no change in Wickey's uncompromisingly honest realism, or in his interest in ruggedly vital subjects. But he has switched his main medium from etching to sculpture, and his friends feel that in this medium he has found a more flexible scope for his robustious talent. His present show also has more to do with life on the farm than in the city, for during the past half dozen years Wickey has sought the solitude of the open country.

Bronzes and drawings of subjects garnered near his retreat in the hills back of the Hudson give solid, tangible proof of the advances this artist has been making.

*The Art Digest, March, 1938.*

Harry Wickey's first show in nine years will open March 7th at the Weyhe Gallery, New York, where a collection of his drawings, prints, and sculpture, will be on view until March 21st. Farm animals, scenes caught along the railroad tracks, and glimpses of city life, recorded hurriedly or with a deliberate steadiness, reflect the ability of this Ohio-born artist.

Like the Kansan, John Steuart Curry, Wickey is interested in heavy farm horses, almost terrifying in their tremendous bulk, and in the placid grossness of hogs and pigs. An emotional freedom is felt in the "Storm at Night" down by the railroad tracks, and winter chill in the drypoint, "Ninth Avenue." The calligraphic spotting, found in Pop Hart's work, is sometimes evident in Wickey's landscapes, as in the wash drawing, "Rooster in the Orchard," which brings to mind Hart's boast that he used "anything anyhow" to get the effect he was after.

*Carlyle Burrows, The New York Herald Tribune, March 13, 1938.*

Harry Wickey, who is best known as an etcher, for his vigorous portrayals of local life and his dramatic landscapes of the Hudson River region, has turned to farm animals for the subjects of his most striking drawings on display at the Weyhe Gallery. There are fiery horses drawn with rhythmic vigor in crayon and in wash, and drawings of hogs and other animals simply realized and vital. Usually these drawings are informal studies of the subjects, turned out with freedom and skill; several of them, however, are carefully developed on a formal pictorial plan. Mr. Wickey is a searching realist and an able draftsman, in these pictures, which range from city life scenes to wrestlers and animals and show a remarkable variety of achievement. Not the least interesting works are several sculptures which the artist has recently completed.



SHOCKING WHEAT · Drawing · 1936

*Howard Devree, The New York Times, March 13, 1938.*

A score of years, for half of which he has not exhibited, is spanned by Harry Wickey's drawings. The earliest item is "Tramps Asleep," from 1921, reflecting reverence for the old masters in its sketchy suggestion and economy. The latest work includes lithographs and sculpture of wrestlers. Many etchers try water color, but I do not remember another who has so naturally taken to plastic form with such good results from his first efforts. Wickey imparts to his work his direct vision of life; and his varied experiences as farm hand, railway platform guard and illustrator have all contributed. His horses and dogs and sows, his athletes and bathers, are forthright impressions conveying a sense that something has happened to them to bring about this moment and that something is quickly to follow. The drawings are so vital that the unfailing draughtsmanship is in danger of escaping notice as such.

## CHECK LIST OF PRINTS BY HARRY WICKEY

1. WOMAN HANGING CLOTHES, drypoint,  $4\frac{1}{8} \times 4\frac{1}{2}$ , 1920, edition 20
2. PALISADES NO. 1, drypoint,  $5 \times 7$ , 1920, edition 30
3. PALISADES NO. 2, drypoint,  $7 \times 9$ , 1920, edition 30
4. PALISADES NO. 3, drypoint,  $8 \times 10$ , 1920, edition 10
5. PALISADES NO. 4, drypoint,  $7\frac{3}{8} \times 9\frac{3}{4}$ , 1920, edition 25
6. MT. BEACON, etching,  $6 \times 7\frac{3}{4}$ , 1920, edition 50
7. LANDSCAPE WITH POND, drypoint,  $5 \times 7$ , 1920, edition 30
8. THE BATH, drypoint,  $4 \times 5$ , 1920, edition 25
9. SUNDAY EVENING, drypoint,  $4 \times 5$ , 1920, edition 10
10. MIKE DUNN, etching,  $2\frac{1}{4} \times 2\frac{7}{8}$ , 1921, edition 20
11. WOMAN FEEDING HER CHILD, etching,  $4 \times 4\frac{1}{2}$ , 1921, edition 5
12. WOMAN PEELING APPLES, etching  $4 \times 4\frac{3}{4}$ , 1921, edition 1
13. AN OLD WOMAN, drypoint,  $4 \times 5$ , 1921, edition 20
14. PORTRAIT OF M. R. W., drypoint,  $3 \times 3\frac{1}{4}$ , 1921, edition 3
15. THE ROAD MAKERS, drypoint and etching,  $5 \times 5\frac{7}{8}$ , 1921, edition
16. THE CELLO PLAYER, drypoint,  $3 \times 3\frac{3}{4}$ , 1921, edition 10
17. WOMAN HANGING CLOTHES, drypoint,  $4 \times 5$ , 1921, edition 20
18. NUDE SEATED, drypoint,  $4\frac{1}{2} \times 5$ , 1921, edition 20
19. NEGRO CABIN, drypoint and etching,  $4\frac{1}{2} \times 5\frac{1}{2}$ , 1921, edition 75
20. MIDSUMMER NIGHT, drypoint,  $7\frac{3}{8} \times 11\frac{3}{8}$ , 1922, edition 18
21. BRYANT PARK, drypoint,  $7 \times 7$ , 1922, edition 35
22. SNUG HARBOR, drypoint,  $7\frac{1}{2} \times 10\frac{1}{2}$ , 1922, edition 50
23. THE RADICAL, etching,  $5\frac{1}{4} \times 6\frac{1}{8}$ , 1922, edition 3
24. THE SWING, etching,  $4 \times 5$ , 1922, edition 75
25. THE MOUNTAINS, etching,  $8 \times 9\frac{7}{8}$ , 1922, edition 6
26. TRAMPS ASLEEP, drypoint,  $7\frac{7}{8} \times 9\frac{7}{8}$ , 1923, edition 30
27. THE STRONG MAN, drypoint,  $5 \times 7$ , 1923, edition 4
28. BARBER OF THE SEINE, drypoint,  $6 \times 7\frac{3}{4}$ , 1923, edition 9
29. PARISIAN CAFE, etching,  $6 \times 9\frac{1}{4}$ , 1923, edition 75
30. PORTRAIT OF D. C. S., etching,  $4 \times 4\frac{5}{8}$ , 1924, edition 2
31. PORTRAIT OF D. C. S., etching,  $2\frac{1}{2} \times 3\frac{1}{2}$ , 1924, edition 2
32. RIVERSIDE DRIVE, etching,  $5 \times 7\frac{3}{8}$ , 1925, edition 4
33. SNOW ON THE MOUNTAINS, etching,  $8 \times 11$ , 1925, edition 35
34. SNOW SHOVELERS, etching,  $6\frac{1}{2} \times 10\frac{1}{2}$ , 1925, edition 18
35. NINTH AVENUE, drypoint,  $8\frac{3}{4} \times 9\frac{3}{8}$ , 1925, edition 16
36. MASSANUTEN MOUNTAIN, etching,  $4\frac{1}{2} \times 7$ , 1926, edition 15
37. NUDE FIGURE, etching,  $8 \times 10$ , 1926, edition 12
38. NIGGER HILLS, etching,  $7\frac{1}{8} \times 8\frac{7}{8}$ , 1926, edition 10
39. THE JUNGLE, etching,  $7\frac{3}{8} \times 11\frac{3}{8}$ , 1927, edition 100
40. BATHERS NO. 1, etching,  $7\frac{1}{8} \times 9\frac{1}{2}$ , 1927, edition 7





SNUG HARBOR · Drypoint · 1922

41. BATHERS NO. 2, etching, 7 x 9, 1927, edition 10
42. BATHERS NO. 3, etching,  $7\frac{3}{8}$  x 10, 1927, edition 10
43. WRESTLERS NO. 1, etching,  $11\frac{1}{4}$  x 13, 1927, edition 100
44. CENTRAL PARK NO. 1, etching, 8 x 10, 1928, edition 30
45. BATHERS NO. 4, etching,  $4\frac{7}{8}$  x 7, 1928, edition 30
46. BATHERS NO. 5, etching, 10 x 15, 1928, edition 8
47. BATHERS NO. 6, etching,  $5\frac{3}{8}$  x 7, 1928, edition 15
48. WRESTLERS NO. 2, etching, 7 x 9, 1929, edition 15
49. WRESTLERS NO. 3, etching,  $5\frac{3}{4}$  x  $7\frac{3}{8}$ , 1929, edition 18
50. RAILROAD CUT NO. 1, etching, 7 x 11, 1929, edition 30
51. RAILROAD CUT NO. 2, etching, 4 x 7, 1929, edition 8
52. HUDSON RIVER LANDSCAPE, etching, 8 x  $12\frac{1}{4}$ , 1929, edition 75
53. MR. GLEASON ON HIS BEAT, etching, 9 x 12, 1929, edition 75
54. STORM IN THE MOUNTAINS, etching,  $8\frac{7}{8}$  x  $10\frac{7}{8}$ , 1930, edition 75
55. RAILROAD CUT NO. 3, etching,  $6\frac{7}{8}$  x  $11\frac{7}{8}$ , 1930, edition 75
56. SUGAR LOAF MOUNTAIN, etching,  $4\frac{5}{8}$  x  $6\frac{3}{4}$ , 1930, edition 15
57. TREES, etching,  $9\frac{1}{4}$  x  $9\frac{3}{4}$ , 1930, edition 10
58. ROCKS AT CORNWALL, etching,  $9\frac{7}{8}$  x 13, 1930, edition 100
59. WATERFALL, etching,  $8\frac{7}{8}$  x  $10\frac{7}{8}$ , 1930, edition 15
60. VENUS AND ADONIS, etching, 9 x 12, 1931, edition 4
61. TREES BY MOONLIGHT NO. 1, etching, 9 x  $10\frac{7}{8}$ , 1931, edition 2

62. WINTER AT DEAN'S POINT, etching, 8 x 11 $\frac{7}{8}$ , 1931, edition 1
63. TREES AND POND, etching, 7 x 10, 1932, edition 75
64. CENTRAL PARK, NO. 2, etching, 9 x 11, 1932, edition 2
65. TREES BY MOONLIGHT NO. 2, etching, 9 x 9 $\frac{5}{8}$ , 1933, edition 100
66. STORM KING IN WINTER, etching, 9 x 12, 1933, edition 100
67. STORM SWEEPING THE HUDSON, etching, 8 $\frac{7}{8}$  x 10 $\frac{3}{4}$ , 1933, edition 100
68. HUDSON HIGHLANDS UNDER SNOW, etching, 9 $\frac{1}{4}$  x 11 $\frac{3}{8}$ , 1934, edition 100
69. STORM AT NIGHT, etching, 9 x 13, 1934, edition 100
70. BOY DRAWING, etching, 9 x 12, 1934, edition 100
71. RIVER'S EDGE, etching, 8 x 12, 1934, edition 35
72. GEORGE HAS THE BONE, etching, 8 x 12, 1934, edition 50
73. ROOSTER IN AN ORCHARD, etching, 8 x 12, 1934, edition 1
74. CONCERT IN CENTRAL PARK, lithograph, 10 x 14, 1932, edition 6
75. REARING HORSES, lithograph, 11 x 13 $\frac{7}{8}$ , 1936, edition 100
76. STALLION AND MARE, lithograph, 12 x 15 $\frac{1}{2}$ , 1936, edition 100
77. BRINGING UP THE MARE, lithograph, 8 $\frac{3}{4}$  x 11, 1936, edition 6
78. SULTRY AUGUST AFTERNOON, lithograph, 11 $\frac{1}{2}$  x 12 $\frac{1}{8}$ , 1936, edition 100
79. HOGS NEAR A CORN CRIB, lithograph, 10 $\frac{3}{8}$  x 16 $\frac{1}{8}$ , 1936, edition 10



STARTING THE BOUT • *Drawing* • 1936



SULKING BULL · Bronze · 1937

LIST OF PUBLIC COLLECTIONS OWNING EXAMPLES OF  
HARRY WICKEY'S WORK

Metropolitan Museum of Art, New York City  
Whitney Museum of American Art, New York City  
New York Public Library, New York City  
Library of Congress, Washington, D. C.  
Art Institute of Chicago, Chicago, Illinois  
Boston Museum of Fine Arts, Boston, Massachusetts  
Newark Museum of Art, Newark, New Jersey  
Addison Gallery of American Art, Andover, Massachusetts

AWARDS

Logan Prize, Chicago Society of Etchers  
Shaw Prize, Salmagundi Club, New York  
Bronze Medal, Sesquicentennial Exposition, Philadelphia  
Noyes Prize, Society of American Etchers, New York

Wickey's work was shown in the All-American Exhibitions at the Bibliothèque Nationale Paris, 1928; Victoria and Albert Museum, London, 1929; Canadian Galleries, 1934 and 1935. The American Institute of Graphic Art selected his work as one of "The Fifty Prints of the Year" for 1926, 1927, 1928, 1933, and 1938.



REARING STALLION : *Bronze* : 1938